

*Contemporary Christian  
Fingerstyle Guitar Solos*

MB98163BCD



Mel Bay Presents

# Contemporary Christian Fingerstyle Guitar Solos

*by Jay Leach*

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Mel Bay Presents

# Contemporary Christian Fingerstyle Guitar Solos

*by Jay Leach*

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# INTRODUCTION

*I want to acknowledge and thank Bill Bay and Mel Bay Publications Inc. for the courage to release a book like this. It's a well-known fact that the Christian music industry has had unprecedented growth in the last 30 years. However, instrumental music in this genre is almost always relegated to arrangements of well-known hymns or worship songs that have been originally sung by Christian artists or congregations. Often Christian instrumental arrangements are created for atmosphere or for background music ("dusting around the house"), or in some cases, elaborate quasi-theatrical orchestral arrangements intended to depict various attributes of God's majesty. This is said in no way to diminish the quality or fail to recognize the abilities of the many talented arrangers and orchestrators that work in this field. It's simply a commentary on the current climate of instrumental Christian Music. Rarely these days do we see or hear original compositions created specifically to glorify our Lord, as was a common practice in centuries past for some of the greatest composers who ever lived, such as Bach and Mozart.*

*I believe original music can indeed glorify God for several reasons, one of which was reflected in the answer to a revealing question posed to me by a radio interviewer a few years ago. He asked, "how can music that has no lyrics possibly glorify God?" While about fifteen smart alecky answers came to mind (several of which related to the interviewers hairpiece, beltsize, IQ, etc.), the answer I gave him was something that I say frequently at my concerts: "A vocalist professes the message lyrically, but it's up to the instrumentalist to portray the message instrumentally." A rose doesn't need to proclaim its beauty; it just does so by its very existence.*

*In each of the following original compositions, I have sought to reflect musically something of the wonder of a living relationship with a God who loves us more than we can ever know. In the case of the*

*arrangements of the well-known hymns, I have attempted to accentuate to the highest possible musical degree the intent of the lyrics. I have also explained and revealed to the reader some of the various tools and elements that we as musicians use in the process of expressing inspiration as it happens.*

*It is my sincere prayer that the music, information, and, most importantly, the encouragement contained in this folio will be a blessing in your life and music for many years to come.*

---

## **ACKNOWLEDGEMENTS**

*I would like to thank and acknowledge some of the many people who contributed to, and made this book possible:*

*First of all, I would like to thank the entire Mel Bay Publications, Inc. staff for their creativity and patience. My graphics artist, Brian Allen, who always amazes me, my buddy Bill Edwards, Melissa and Coralee Funaro for their editing expertise, and Dan Libertino (dlibertino@cox.net) who was the transcriber/engraver on this project. I would also like to thank Alan Weissman for his photography, and my wife Pam for her encouragement and support.*

*Finally I would like to thank the real reason for this book, and that is our Lord. So many times we hear thanks given to a "God" who seems inanimate, nebulous, or just some kind of a cosmic concept out there somewhere. But my thanks is to a Lord who chose to reveal His love toward me personally through His Son many years ago, as a result of a simple but honest little prayer on the way to a jam session.*

*I took Him up on His offer to trust Him. . . and it worked.*



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## FIRST LIGHT

*I really felt this song was inspired by the Holy Spirit but never felt comfortable with any title I tried to give it. About a year after I had written it I was working one weekend in the San Francisco Bay area, and happened to finish up a performance on Sunday at a church in Menlo Park, CA. That afternoon I walked around the little downtown area of Menlo Park, just to kind of sightsee and unwind after a very busy weekend. There I happened to walk into a very interesting photo gallery. This gallery was filled with beautiful nature photos, the kind you would expect to see in a magazine like National Geographic. As I casually browsed from area to area, I walked around a corner and saw one picture that really struck me.*

*This picture consisted of beautiful, snow-capped mountains, their white peaks brilliantly reflecting golden rays of light. Under a breathtaking azure-blue sky, the mountains were a soft purple, and the entire photo had a beautiful, gentle golden hue. The title of this photo was named, "First Light," and it was a photograph of Alaska's Denali National Park on a crisp morning at daybreak.*

*As I stood there looking at that photograph, I not only felt that the picture reflected the intent of my untitled song but also felt something else; it was almost as if the Lord was saying to me, "the things that comprise this picture. . . rock, dirt, air, ice crystals, etc., are just stuff, but the beauty is introduced when the light is reflected upon them. So it is with My children as their lives reflect the light of My love to a dark world."*

*I want to be a reflector.*

# FIRST LIGHT

Gtr. tuning:

⑥ = D ④ = D ② = B  
⑤ = G ③ = G ① = D

Music by  
Jay Leach

Tempo ♩ = 103

Al

The first system of guitar tablature consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes, starting on A4 and moving up stepwise. The guitar part is written on a six-string staff with fret numbers 0, 2, and 4. The first measure has a box labeled 'Al' above it.

The second system of guitar tablature continues the melody from the first system. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes, starting on A4 and moving up stepwise. The guitar part is written on a six-string staff with fret numbers 0, 2, and 4.

The third system of guitar tablature continues the melody from the second system. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes, starting on A4 and moving up stepwise. The guitar part is written on a six-string staff with fret numbers 0, 2, and 4.

The fourth system of guitar tablature continues the melody from the third system. It consists of a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The melody is written in eighth notes, starting on A4 and moving up stepwise. The guitar part is written on a six-string staff with fret numbers 0, 2, and 4.



17 **B1**

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style.

27

A2

3/4

T  
A  
B

2 0 2 2

2 2 0 2 2 0

0 2 0 2 0

0 2 0 0

[illegible]



39

43

B1

48

53

C1

57

62

T  
A  
B

66

T  
A  
B

70

T  
A  
B

74

T  
A  
B

79

T  
A  
B

83

T  
A  
B

A3

87

T  
A  
B

91

T  
A  
B

95

T  
A  
B

99

T  
A  
B

103 **B1**

108 rit. to the end - - -

113

## FROM ABOVE

*A long time ago I had the privilege of studying guitar with Ted Greene. One day during the lesson he showed me a certain voicing for an A maj. 9 chord. I never would have imagined it would one day become such a key component in this original song. The chord remains to this day one of my favorite guitar voicings because of the relationship between the notes played as you strum from bottom to top.*

*In this chord, you have 1, 9, 3, maj.7, and 5 with the 1 & the 5 being open strings. I like the percentages when you find a cool chord, and 40% of it consists of open strings. The next chord in the chorus is a G#min.9. I found this chord totally by accident one day, intending to play a G#11 and mistakenly put my 1st finger on the F# (1st string 2nd fret) rather than the C# (2nd string 2nd fret). The thing I love about this chord is the way the open B (min. 3rd) rings between the F# (b7) and the A# (9). This relationship is seen in bars 32-35, 41-44, 77-80, and 85-88.*

*The Bible tells us in the book of James that every good gift comes down from above from the "Father of lights." The day I stumbled on to these two chords together, I definitely looked at them as "good gifts" from the One who invented both music and beauty.*

# FROM ABOVE

Gtr. tuning:

⑥ = E ④ = D ② = B

⑤ = A ③ = G ① = E

Music by  
Jay Leach

Tempo ♩ = 103

Guitar Accompaniment:

First system of guitar accompaniment. The treble clef staff shows a melody in D major (F# and C#) with a 7/8 time signature. The bass clef staff shows a bass line with fret numbers 1, 4, 1, 4, 2, 0, 3, 4, 2, 2, 4, 3, 1, 4, 2, 1, 0, 3, 0, 0, 2, 4.

Gtr. Acc.

Second system of guitar accompaniment. The treble clef staff continues the melody. The bass clef staff shows fret numbers 1, 4, 2, 0, 4, 2, 3, 0, 3, 4, 2, 0, 2, 4, 3, 1, 4, 2, 4, 1, 0, 0, 2.

8 Gtr. Mel.

Guitar Melody:

Staff for guitar melody. The treble clef staff shows a melody starting on a whole rest. The bass clef staff shows fret numbers 4, 1, 4, 2, 1, 4, 2, 1, 2, 4.

Gtr. Acc.

Third system of guitar accompaniment. The treble clef staff shows a melody with a harmonic (harm.) marked. The bass clef staff shows fret numbers 12, 12, 1, 4, 2, 1, 0, 2, 4, 0, 3, 4, 1, 0, 2, 4, 3, 1, 4, 2, 1, 0, 2.

12 Gtr. Mel.

12 Gtr. Acc.

System 12: Gtr. Mel. and Gtr. Acc. in D major. The melody starts with a whole rest, followed by a series of eighth and quarter notes. The accompaniment features a steady eighth-note pattern in the right hand and a bass line with various chords and single notes in the left hand.

17 Gtr. Mel.

17 Gtr. Acc.

System 17: Continuation of the guitar melody and accompaniment. The melody includes a triplet of eighth notes. The accompaniment maintains the eighth-note texture with some chordal changes in the left hand.

22 Gtr. Mel.

22 Gtr. Acc.

System 22: Continuation of the guitar melody and accompaniment. The melody features a triplet of eighth notes. The accompaniment continues with the eighth-note pattern, incorporating some rests and chordal shifts.



27 Gtr. Mel.

Measures 27-31 of the guitar melody and chords. The melody is in treble clef with a key signature of three sharps (F#, C#, G#). The chords are indicated by letters T, A, and B. The fretting is shown with numbers 1-7. The rhythm is 4/4.

27 Gtr. Acc.

Measures 27-31 of the guitar accompaniment. The accompaniment is in treble clef with a key signature of three sharps. The rhythm is 4/4. The fretting is shown with numbers 0-7.

32 Gtr. Mel.

Measures 32-36 of the guitar melody and chords. The melody is in treble clef with a key signature of three sharps. The chords are indicated by letters T, A, and B. The fretting is shown with numbers 1-7. The rhythm is 4/4. A *rit.* (ritardando) marking is present over measures 33-34.

32 Gtr. Acc.

Measures 32-36 of the guitar accompaniment. The accompaniment is in treble clef with a key signature of three sharps. The rhythm is 4/4. The fretting is shown with numbers 0-7. A *rit.* (ritardando) marking is present over measures 33-34.

37 Gtr. Mel.

Measures 37-40 of the guitar melody and chords. The melody is in treble clef with a key signature of three sharps. The chords are indicated by letters T, A, and B. The fretting is shown with numbers 1-7. The rhythm is 4/4. A *rit.* (ritardando) marking is present over measures 37-38.

37 Gtr. Acc.

Measures 37-40 of the guitar accompaniment. The accompaniment is in treble clef with a key signature of three sharps. The rhythm is 4/4. The fretting is shown with numbers 0-7. A *rit.* (ritardando) marking is present over measures 37-38.

41 Gtr. Mel.

41 Gtr. Acc.

Measures 41-45: The melody features eighth-note patterns with triplets and slurs. The accompaniment consists of chords and single notes, with a final measure containing a whole note chord.

46 Gtr. Mel.

46 Gtr. Acc.

Measures 46-50: The melody continues with eighth-note patterns and a final measure with a whole note chord. The accompaniment features chords and single notes, with a final measure containing a whole note chord.

51 Gtr. Mel.

51 Gtr. Acc.

Measures 51-55: The melody features eighth-note patterns with slurs. The accompaniment consists of chords and single notes, with a final measure containing a whole note chord.

56 Gtr. Mel.

T  
A  
B

1 1 1 1 4 2 1 4 2 1 4 5

Gtr. Acc.

T  
A  
B

0 0 1 4 1 4 2 0 3 4 4 3 0 0 2 4 1 1 4 1 0 0 0

61 Gtr. Mel.

T  
A  
B

4 4 4 4 4 4 7 5 4 6 4 5 4 4 4 4

Gtr. Acc.

T  
A  
B

4 4 4 4 4 4 2 4 4 4 0 2 0 4 4 4 2 4 4 4 2 4 0 4 4 4 4 4

66 Gtr. Mel.

T  
A  
B

4 4 4 7 7 5 4 6 4 6 4 6 4 4 6 7

Gtr. Acc.

T  
A  
B

0 2 4 4 0 0 2 4 4 0 4 4 2 4 2 0 2 2 2 0 2 2 2 2 0 0 2 2 2

71 Gtr. Mel. 3

Gtr. Acc.

76 Gtr. Mel. *rit.*

Gtr. Acc.

81 Gtr. Mel.

Gtr. Acc.

86 Gtr. Mel.

T 9 4-5 4 6-4 5-7-7 5 4-2 4 4-6

A

B

86 Gtr. Acc.

T 0 6 9 0 6 0 2 3 0 2 3 0 5 4 4 5 4 4 7 4 4 7 4

A 0 9 0 9 6 4 3 4 3 4 3 0 4 7 4 7 4 4 7 4 4 7 4

B 4

91 Gtr. Mel.

T 6 4-4 5-5 5-7-7 5-4 5 12 13-12 14-13

A

B

91 Gtr. Acc.

T 0 6 4 0 6 7 6 6 7 4 0 2 4 1 0 1 4 0 3 4 2 0 2 4 3 0 2 4 1 0 1 4

A 0 6 4 0 6 7 6 6 7 4 0 2 4 1 0 1 4 0 3 4 2 0 2 4 3 0 2 4 1 0 1 4

B 7

96 Gtr. Mel.

T 9-10-10-12 9-9 9 11-12-13-13 8

A

B

96 Gtr. Acc.

T 0 3 4 2 0 2 4 3 0 2 4 1 0 1 4 0 3 4 2 0 2 4 3 0 2 4 1 0 1 4 0

A 0 3 4 2 0 2 4 3 0 2 4 1 0 1 4 0 3 4 2 0 2 4 3 0 2 4 1 0 1 4 0

B 0 3 4 2 0 2 4 3 0 2 4 1 0 1 4 0 3 4 2 0 2 4 3 0 2 4 1 0 1 4 0

## EMMAEUS

*The story of the road to Emmaeus, found in Luke 24:13-35, is a great example of the Lord Himself being in the midst of everyday people in a humble, unassuming way. This song depicts the wonderful, life-changing experience of two unsuspecting men walking to the little town of Emmaeus. . .*

*Making their way along a road from Jerusalem to this little town, they were discussing together the amazing events that had just taken place during the crucifixion and burial of Jesus. Soon after, they were joined by another man who casually asked them about their conversation. Being amazed that anyone would not have heard about the things that had taken place they said, "hey man, don't you own a TV?" (my 21st Century interpretation). They began to communicate to him about the death of the great prophet Jesus of Nazareth. They shared about how amazed they were when some women they knew had gone to His tomb early on the morning of the third day after He had been crucified, and there was NO body, and angels appeared to them to say He was still alive.*

*As the story unfolds, the stranger himself begins to explain to the two men all the prophecies from the Old Testament concerning Jesus. When they arrive at their destination they stop to eat dinner and invite the stranger (who was going to continue walking) to stay and eat with them. He agrees, and as they break bread together their eyes are "opened," and they realize that this "man" is Jesus Christ the risen Lord Himself. And then He vanishes! Wow, talk about making a lasting impression.*

*The way I chose to depict this story musically was as follows: In order to represent the time when the two men were just walking down the road together, we recorded the beginning solo acoustic guitar pattern completely dry, no EQ, with just a Shure PE 57 mic. To represent the stranger joining them as they walked along, I added one additional bass note to the recurring pattern, (see bars 5–8), still completely dry.*

*To represent the revelation of what happened when they broke the bread together, I wanted to get an instrument that could produce an autoharp type of strumming effect without the predictability of any specific chord voicing. This way I could create the mystical, ethereal effect to represent the spiritual revelation of the moment. I didn't know where to begin, so I went to a friend of mine named Fred Walecki, owner of Westwood Music in Los Angeles. He introduced me to a Hungarian harpoleck, which is an instrument that looks a little like an autoharp, but it is strung differently and tuned chromatically. As soon as I heard it I felt like we were in the ballpark. When we went to the studio, my co-producer Smitty Price and I sat facing one another on either side of the instrument, and on cue we each slowly strummed across the strings in different directions. We did this several times and put a couple of the passes in the return of the reverb for depth and dimension. This is how musically I portrayed the moment of revelation.*

*We then resumed the acoustic guitar pattern to begin the rest of the song, but this time with the full array of the high-end microphones, excellent pre-amps, and lush reverbs that we used throughout the entire album. As the song progressed we subtly brought in the strings and acoustic bass to further depict the beauty and majesty of the experience that day.*



# EMMAEUS

Gtr. tuning:

Dropped 'D' tuning

⑥ = D ④ = D ② = B

⑤ = A ③ = G ① = E

Music by  
Jay Leach

Tempo ♩ = 103

Measures 1-4 of the guitar score. The treble clef staff shows a melody of eighth notes in G major. The guitar staff shows a bass line with fret numbers 7, 0, 7, 0, 7, 0, 7, 0.

Measures 5-8 of the guitar score. The treble clef staff continues the melody. The guitar staff continues the bass line. Measure 8 is marked with a *rit.* (ritardando) marking.

Measures 9-12 of the guitar score. The treble clef staff continues the melody. The guitar staff continues the bass line. Measure 12 ends with a double bar line.

Measures 13-16 of the guitar score. The treble clef staff continues the melody. The guitar staff continues the bass line. Measure 16 ends with a double bar line.

17

T 3 0 3 0 3 0 3 0

A 2 4 2 4 2 4 2 4

B 3 3 3 3 3 3 3 3

21

T 2 2 3 0 0 0 0 0

A 3 3 3 3 3 3 3 3

B 0 4 2 0 4 2 0 4

25

T 1 4 1 4 0 3 4 1

A 0 2 0 2 0 0 0 0

B 0 4 0 4 0 4 0 4

29

T 1 4 1 4 0 3 4 1

A 0 4 0 4 0 4 0 4

B 5 5 5 5 5 5 5 5

33

T 2 3 2 3 0 2 3 0

A 2 2 2 2 0 2 3 0

B 2 2 2 2 3 3 3 3

37

*\* bend note by pressing the string behind the nut*

8va

1/2

42

46

50

54

59

T  
A  
B

63

T  
A  
B

67

T  
A  
B

71

T  
A  
B

75

T  
A  
B

79

T 2 3 2 3 0  
A 2 2 2 2 2  
B 2 2

T 0 2 3 2 0 2 3  
A 2 0 2 3 2 0 2 3  
B 2 0 2 3 2 0 2 3

T 0 2 3 0 2 3 0 2 0  
A 2 0 2 3 2 0 2 3  
B 2 0 2 3 2 0 2 3

T 0 2 3 0 2 3 0 2 0  
A 2 0 2 3 2 0 2 3  
B 2 0 2 3 2 0 2 3

83

T 3 0 0 0 0 1  
A 0 0 0 0 2  
B 0 0 0 0 2

T 0 2 0 0 1 0 0  
A 0 2 0 0 1 0 0  
B 0 2 0 0 1 0 0

T 7 7 7 7 7 7 7 7  
A 7 7 7 7 7 7 7 7  
B 7 7 7 7 7 7 7 7

T (8) (7x8x7)  
A (8) (7x8x7)  
B (8) (7x8x7)

87

T 0 0 0 0 0 0  
A 0 0 0 0 0 0  
B 0 0 0 0 0 0

T 3 0 3 0 3 0 3  
A 3 0 3 0 3 0 3  
B 3 0 3 0 3 0 3

T 2 3 2 3 2 0  
A 2 3 2 3 2 0  
B 2 3 2 3 2 0

T 2 0 2 3 2 0 2 3  
A 2 0 2 3 2 0 2 3  
B 2 0 2 3 2 0 2 3

91

T 0 2 3 0 2 3 0 2 0  
A 0 2 3 0 2 3 0 2 0  
B 0 2 3 0 2 3 0 2 0

T 3 2 0 3 0 2 0 3  
A 3 2 0 3 0 2 0 3  
B 3 2 0 3 0 2 0 3

T 0 0 0 0 1 0 1 3  
A 0 0 0 0 1 0 1 3  
B 0 0 0 0 1 0 1 3

T 0 1 3 1 0 1 3 5  
A 0 1 3 1 0 1 3 5  
B 0 1 3 1 0 1 3 5

T 0 4 4 0  
A 0 4 4 0  
B 0 4 4 0

96

T 5 0 5 0 5  
A 5 0 5 0 5  
B 5 0 5 0 5

T 5 0 5 0 5  
A 5 0 5 0 5  
B 5 0 5 0 5

T 5 0 5 0 5  
A 5 0 5 0 5  
B 5 0 5 0 5

T 7 5 7 5 0 5  
A 7 5 7 5 0 5  
B 7 5 7 5 0 5

T 7 7 10 7  
A 7 7 10 7  
B 7 7 10 7

strum w/nail for effect

*This page has been  
intentionally left blank  
to avoid awkward  
page turns.*

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# THE HIGH STRUNG TUNING

*This is sometimes referred to as the "Nashville" tuning, and there are a couple of different possibilities that players use that I'm aware of. However this combination is my personal favorite:*

*The 1st and 2nd strings are the same as a standard acoustic guitar, but the 3rd, 4th, 5th, and 6th are all tuned up an octave (just like the high strings of a 12 string guitar). The gauges of the strings that I use are as follows:*

*1=.12, 2=.16, 3=.10, 4=.14, 5=.18p, 6=.24w (since this is the lowest string, to my ear it seems to sound a little fuller to use a wound string).*

*In my opinion, the great thing about this tuning is that by default you are going to have rich chord voicings that have great melodic density, simply by virtue of the relative pitches of the strings. I personally love the sounds of major and minor 2nds inside a voicing for texture. You'll find the tuning replete with this as you experiment (a great example of this is B min11 on the 2nd fret, notes from the bottom up would be: B, open D, A, C♯, open E; check out the B/C♯ relationship).*

*You are also going to discover that you will have to retrain your right hand in some cases to achieve the linear motion that you want to create. For example, if you play B, C♯, D♯, and open E, in standard tuning it's simply a straight ascending arpeggio (though somewhat of a stretch) of the 4th, 3rd, 2nd, & 1st strings. This same arpeggio is played on high strung guitar by using open 2nd string, 5th string 4th fret, 4th string 1st fret, and open E string. The right hand is 3rd, 1st, and 3rd, so as you can see, it's different from what we're normally used to playing.*

*Have fun, and I'll bet you be amazed at the cool things you'll discover.*



## BEYOND WORDS

*Spoken communication has a certain ceiling, a point at which it just doesn't seem to be able to go any further, whereas things like a simple smile or a sunset on the prairie can communicate volumes with no words. In the same way, love is beyond words.*

*In this arrangement I wanted the listener to be unable to predict the direction of the song from the very beginning. For starters, I played it on a guitar that is tuned in a "high strung" tuning (see previous explanation page). The opening idea could easily be considered just a country lick on acoustic guitar, but the musical interplay with the percussion "answering" the guitar is the first unexpected twist in the intro. Secondly, when I go to the IV chord, I added an F# (b5 in the key of C) on top, essentially making it a D/C chord and creating a slight harmonic tension to set up the resolution back to the I chord. The song actually begins when the little line is played by the guitar leading to the flat 7th in the bass (a sound I love on high strung), and the other instruments to join in tempo.*

*From that point on, the song takes on a more complicated direction harmonically but not necessarily because of greater playing difficulty. The wonderful thing about high strung is that you find some really cool voicings that you would never find, or be able to play, in standard tuning. This happens simply by virtue of the positions of the notes in the scale (see explanation page) (ex. 3rd string is a minor 3rd above the 1st string in pitch). Go ahead and fool around with this, and I'll bet you have a ball making new musical discoveries.*

# BEYOND WORDS

Gr. tuning:  
Nashville Tuning  
Strings 6, 5, 4 & 3 are 8va.  
⑥ = E ④ = D ② = B  
⑤ = A ③ = G ① = E  
see below\*

Music by  
Jay Leach

Measures 1-3 of the piece. The treble clef staff shows a melody in G major with eighth and sixteenth notes. The bass clef staff shows a bass line with fingerings 0, 2, 3 and triplets. Measure 2 contains a whole rest in the treble and a triplet in the bass.

Measures 4-6. Measure 4 has a whole rest in the treble and a triplet in the bass. Measures 5-6 continue the treble melody and bass line with various fingerings and triplets.

Measures 7-9. Measure 7 has a whole rest in the treble and a triplet in the bass. Measures 8-9 feature more complex treble and bass lines with multiple fingerings and triplets.

Measures 10-13. Measure 10 has a whole rest in the treble and a triplet in the bass. Measures 11-13 continue the piece with intricate treble and bass patterns.

Measures 14-17. Measure 14 has a whole rest in the treble and a triplet in the bass. Measures 15-17 conclude the piece with a final treble melody and bass line.

23

T  
A  
B

27

2 3 0 2 3 3 2 0 2 0

0 2 0 2 3 0 2 0 3 0 2 0

0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

34

T  
A  
B

36

T  
A  
B

38

T  
A  
B

40

T  
A  
B

42

T  
A  
B

44

T  
A  
B

46

T  
A  
B

48

T  
A  
B

50

T  
A  
B

52

T  
A  
B

54

T  
A  
B

CD time 3:03

55

T  
A  
B



59

T  
A  
B

63

T  
A  
B

66

T  
A  
B

70

T  
A  
B

72

T  
A  
B

74

T  
A  
B

76

T  
A  
B

78

T  
A  
B

80

T  
A  
B

83

T  
A  
B

85

T  
A  
B

88

T  
A  
B

*rit.*



## GREAT IS THY FAITHFULNESS

*The inspiration for this song came for me a few years ago during a visit to Lake Tahoe. One summer, it had been an extremely busy time in my family's life, when we had received a call from a friend who offered as a gift to us a week in his condo in Tahoe. It was an offer we couldn't refuse. On the Saturday night before we left, my wife packed while I left to do a concert at a retreat site near the little town of Big Bear in the mountains east of Los Angeles. I got back home late that night, slept for a couple of hours, and then was headed out the door again with the family for Tahoe. When we arrived Sunday night, we all were fried from the trip, and everyone was asleep within minutes.*

*The next morning after breakfast, my wife and kids took off for the pool to go swimming, but I just wanted to stay at the condo and kick back. I made some coffee and sat alone on the couch enjoying the most wonderful breeze gently wafting from the lake through the house. As I sat there, I began to feel an awesome sense of gratitude to the Lord for His goodness to provide that vacation spot, to get us there safely, and for His many blessings on our family. I picked up the guitar, and the melody of the old hymn "Great is thy Faithfulness" came to mind. This arrangement is what then transpired.*

*From a musical standpoint, one chord is often noticed, and that is the F#13b9 (see bars 30 and 45), where the word "thy" comes in the chorus. I think this is a good example of how the right chord in context can serve to accentuate both the lyric and the melody.*

## GREAT IS THY FAITHFULNESS

Gtr. tuning:

Standard

⑥ = E ④ = D ② = B

⑤ = A ③ = G ① = E

Music by W. Runyan  
Arranged by Jay Leach

**Freely throughout**

Freely throughout

0 0 0 0 2 2 2 0 0 2 0 0 2 0 3

The image shows a musical score for the song "The Wind" by The Beatles. It includes a guitar part on a treble clef staff and a bass part on a bass clef staff. The guitar part features various musical notations such as eighth notes, sixteenth notes, and triplets. The bass part is written in a simplified style using numbers (0, 1, 2, 3) to indicate fret positions. The score is divided into measures by vertical bar lines, and there are measure numbers (6, 7) at the beginning of some sections.

The musical score for 'The Wind' by The Beatles is presented in a two-staff format. The top staff is a standard musical notation for guitar, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bottom staff is a guitar tablature, labeled 'TAB' on the left, with six lines representing the strings. The score is divided into measures by vertical bar lines. Above the first staff, there are measure numbers: 11, 3, and 5. The tablature includes various fret numbers (0, 1, 2, 3, 4, 5) and rhythmic markings such as 'tr' (trill) and 'acc' (accents). The notation includes eighth and sixteenth notes, as well as rests. The overall style is a clean, black-and-white presentation typical of a music manuscript.

16

T  
A  
B

7 9 7 3 2 2 2 0 2 3 0 2 0 3

22

T  
A  
B

27

T  
A  
B

32

T  
A  
B

37

T  
A  
B

harm.

42

T  
A  
B

46

T  
A  
B

49

*rit.*

T  
A  
B

*This page has been  
intentionally left blank  
to avoid awkward  
page turns.*

## INFINITE HORIZON

*The words in the liner notes of this album simply read,*

*"The horizon is the apparent point where the earth and sky meet, the end of our ability to see beyond a given point. Yet if we travel out to that point, what we thought was the end then becomes the beginning. So it is as God's plan unfolds in our lives that many times the end of one thing becomes the beginning of something else, making our possibilities endless and our horizons infinite."*

*In life it seems that we all are always in some kind of transition, whether it's with our job, school, or relationships, each transition being a discovery in life's journey from the known to the unknown. Personally speaking, it seems that when I surrender to the fact that God will "lead my paths" if I just let Him, things always have a way of working out.*

*Musically speaking, something I found intriguing in the evolution of this piece was the use of enharmonics, (the same notes played successively in different locations on the guitar to create energy but without harmonic motion). A good example of this can be seen in bars 8 and 9 and 12 and 13, and in any other place in the song where this figure is found.*

*I really enjoyed this because it turned out to be a way to create a sort of rolling energy without the use of arpeggios. The DADGAD tuning works great for this.*

# INFINITE HORIZON

Gtr. tuning:

⑥ = D ④ = D ② = A  
⑤ = A ③ = G ① = D

Music by  
Jay Leach

Tempo ♩ = 103

AI

Measures 1-5 of the piece. The guitar part features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes fret numbers (0, 9, 5, 7, 5, 0, 7, 5, 0, 6, 5, 4, 0, 5, 4, 3, 2, 0, 3) and a capo position of 1. The melody includes a key signature change from one sharp to two sharps.

1. 2.

Measures 6-10 of the piece. The guitar part continues with a melodic line and a bass line. The bass line includes fret numbers (4, 3, 0, 0, 4, 3, 0, 0, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 0, 3, 2, 0, 0, 0, 2, 0, 0). The melody includes a key signature change from two sharps to one sharp.

Measures 11-15 of the piece. The guitar part continues with a melodic line and a bass line. The bass line includes fret numbers (0, 2, 0, 0, 0, 2, 0, 0, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 0, 3, 2, 0, 0, 0, 2, 0, 0). The melody includes a key signature change from one sharp to two sharps.

Measures 16-20 of the piece. The guitar part continues with a melodic line and a bass line. The bass line includes fret numbers (0, 0). The melody includes a key signature change from two sharps to one sharp.

20

T  
A  
B

24

A2

T  
A  
B

29

1. 2.

T  
A  
B

34

T  
A  
B

38

T  
A  
B



42

T  
A  
B

B

47

T  
A  
B

52

T  
A  
B

57

T  
A  
B

To Coda

A3

62

T  
A  
B

68

1. 2.

73

78

82

*D.S.  $\text{Coda}$  al Coda*

*Coda*

86

*rit.*

Hidden page

# ON EAGLES WINGS

Gtr. tuning:

⑤ = E ④ = D ③ = B

② = A ① = G ① = E

2nd Guitar Capoeed at 4th fret

Concert key of C<sup>♯</sup>, Capo key of A

Music by  
Jay Leach

**Guitar 1**

**A1** *Acoustic Bass arr. for guitar*

**Guitar 2**

**Gtr. 1**

**4**

**Gtr. 2**

**4**

[illegible]

16 Gtr. 1

16 Gtr. 2

**Gtr. 1**  
20

**T**  
**A** 1  
**B** 7

**Gtr. 2**  
20

**T**  
**A**  
**B**

**Gtr. 1**  
24

**T**  
**A** 4  
**B** 6

**Gtr. 2**  
24

**T**  
**A**  
**B**

**Gtr. 1**  
28

**T**  
**A** 6  
**B** 6

**Gtr. 2**  
28

**T**  
**A**  
**B**

A2 CD time 1:26  
Violin arr. for guitar

Gtr. 1  
32

Gtr. 2  
32

T  
A  
B

T  
A  
B

Gtr. 1  
36

Gtr. 2  
36

T  
A  
B

T  
A  
B

Gtr. 1  
40

Gtr. 2  
40

T  
A  
B

T  
A  
B

[illegible]

52 Gtr. 1

52 Gtr. 2



Gtr. 1

56

Staff 1: Treble clef, key of D major. Measure 56: whole note D5 with a natural sign. Measure 57: whole rest. Measure 58: whole note B4. Measure 59: eighth notes G4, F#4, E4, D4.

Staff 2: Treble clef. Measure 56: fret 2, 4. Measure 57: fret 7. Measure 58: fret 9, 11, 9. Measure 59: fret 7.

Gtr. 2

56

Staff 1: Treble clef, key of D major. Measure 56: eighth notes D5, E5, F#5, G5. Measure 57: eighth notes G5, F#5, E5, D5. Measure 58: eighth notes D5, C#5, B4, A4. Measure 59: eighth notes A4, G4, F#4, E4.

Staff 2: Treble clef. Measure 56: fret 0, 7, 0, 6, 6, 0. Measure 57: fret 3, 6, 0, 0, 4, 7, 0. Measure 58: fret 3, 0, 0, 3, 0, 1, 2. Measure 59: fret 3, 0, 3, 0.

Gtr. 1

60

Staff 1: Treble clef, key of D major. Measure 60: whole note D5 with a natural sign. Measure 61: whole note G4. Measure 62: whole note B4. Measure 63: whole note D5.

Staff 2: Treble clef. Measure 60: fret 9, 11. Measure 61: fret 8, 11, 9. Measure 62: fret 6. Measure 63: fret 6, 7.

Gtr. 2

60

Staff 1: Treble clef, key of D major. Measure 60: eighth notes D5, E5, F#5, G5. Measure 61: eighth notes G5, F#5, E5, D5. Measure 62: eighth notes D5, C#5, B4, A4. Measure 63: eighth notes A4, G4, F#4, E4.

Staff 2: Treble clef. Measure 60: fret 0, 2, 4, 1, 0, 1, 4. Measure 61: fret 0, 2, 4, 1, 0, 1, 4, 2. Measure 62: fret 3, 0, 0, 3, 0, 1, 2. Measure 63: fret 3, 0, 3, 0.

Gtr. 1

64

Staff 1: Treble clef, key of D major. Measure 64: whole note D5 with a natural sign. Measure 65: eighth notes G4, F#4, E4, D4. Measure 66: whole note D5. Measure 67: whole note D5.

Staff 2: Treble clef. Measure 64: fret 4. Measure 65: fret 6, 8, 6, 6, 4. Measure 66: fret 6, 4. Measure 67: fret 6.

Gtr. 2

64

Staff 1: Treble clef, key of D major. Measure 64: eighth notes D5, E5, F#5, G5. Measure 65: eighth notes G5, F#5, E5, D5. Measure 66: eighth notes D5, C#5, B4, A4. Measure 67: eighth notes A4, G4, F#4, E4.

Staff 2: Treble clef. Measure 64: fret 0, 4, 0, 3, 5, 3, 0, 4. Measure 65: fret 7, 0, 3, 7, 0, 7, 3. Measure 66: fret 0, 2, 4, 1, 0, 1, 4. Measure 67: fret 0, 2, 4, 2, 0, 0, 4.

**Gtr. 1**  
68

**T** 4

**A**

**B**

**Gtr. 2**  
68

**T**

**A**

**B**

**Gtr. 1**  
72

CD time 2:37

*Guitar Solo:*

**T** 11 12 11 9 11 9 4 5 5 7

**A**

**B**

**Gtr. 2**  
72

**T**

**A**

**B**

**Gtr. 1**  
76

**T** 7 9 5 4 5 6 4 7 7 9 9 11 11 11 9 7

**A**

**B**

**Gtr. 2**  
76

**T**

**A**

**B**

Gtr. 1

80

Violin arr. for guitar

TAB

9 9 7 9 9 8 9 8 9 9

Gtr. 2

80

TAB

0 2 5 2 3 2 5 3 0 3 0 3 0 3 0 1 3 2 0 2 0 3 1 2 3 0 2

Gtr. 1

84

TAB

7 9 6 7 9 6 6 8 6 7 9 8 9 11 9 7 11 9 7 11 14

Gtr. 2

84

TAB

3 2 1 3 3 2 1 2 3 2 0 3 2 0 0 2 5 2 3 2 5 3 0 3 3 5 5 0

Gtr. 1

88

Guitar Solo:

TAB

16 18 14 16 18 14 16 18 14 16 9 11 9 11 13 7 7 9 4 4 6 7

Gtr. 2

88

TAB

0 2 5 2 3 2 5 3 0 3 0 3 0 3 0 1 3 0 3 3 0 1 0 0 2

**Gtr. 1**  
92

T 7 6-4-4 4-6-6-8 8-4-7 7-9 9 9-7-9

**Gtr. 2**  
92

T 3-2-1-3 3-0 3-2-0-1-0-0-0 0-3-2-0 3-2-3-2-0

**Gtr. 1**  
96

*Violin arr. for guitar*

T 19 17 12 12

**Gtr. 2**  
96

T 0-2-5 3-2-5 3-2-0-3-0-0 0-3-0-1-0-3

**Gtr. 1**  
100

T 13-11-13 11-10-11-13 12-12 7-9-9 9-7-5-7

**Gtr. 2**  
100

T 2-3-1-3 2-3-2 0-1-2-0 0-3-0-0 0-3-0-2-3 3-3-0-2-3

104 Gtr. 1

105

106

107

T 9 9 7 5 6 4 8 6 11

A

B

Gtr. 2  
104

Y  
A  
B

Musical score for guitar and tablature. The guitar part (top staff) is in treble clef, key of D major (two sharps), and 10/8 time. It features a melodic line with a trill on the first measure, followed by a series of eighth notes and a half note. The tablature part (bottom staff) shows fret numbers 14, 13, 14, and 11 for the first measure, and 14 and 16 for the second measure.

Gtr. 2  
108

T  
A  
B

The musical score is for a guitar arrangement of 'Acoustic Bass'. It features a treble clef staff with a key signature of one sharp (F#) and a 12/8 time signature. The melody begins with a guitar introduction (Gtr. I) marked with a 112 measure number. The main melody is marked with a 167-18 measure range. The arrangement is for acoustic bass, indicated by the 'A3' marking and the text 'Acoustic Bass arr. for guitar'. The score includes a double bar line and a repeat sign, suggesting a loop or a specific section to be repeated.

Gtr. 2  
 112

Gtr. 1  
116

T  
A  
B

Gtr. 2  
116

T  
A  
B

Gtr. 1  
120

T  
A  
B

Gtr. 2  
120

T  
A  
B

Gtr. 1  
124

T  
A  
B

*Violin arr. for guitar*

Gtr. 2  
124

T  
A  
B

**Gtr. 1**  
128

**T** 7 4 5 7 9-11  
**A**  
**B**

**Gtr. 2**  
128

**T** 3 0 3 0 0 0 3 6 0 4 7 0 3 0 6 3 1 2  
**A** 3 0 3 0 0 7 0 6 6 0 3 6 0 4 7 0 3 0 6 3 1 2  
**B** 3 3 0 7 0 6 6 0 3 6 0 4 7 0 3 3 0 7 0 6 6 0 3 6 0 4 7 0 3 0 6 3 1 2

**Gtr. 1**  
132

**T** 11 13 9 7 11 7 11 9 9  
**A**  
**B**

**Gtr. 2**  
132

**T** 3 0 3 0 0 0 0 2 4 1 0 1 4 0 2 4 1 0 1 4 2 3 0 2 3 0 6 3 1 2  
**A** 3 0 3 0 0 2 4 1 0 1 4 0 2 4 1 0 1 4 2 3 0 2 3 0 6 3 1 2  
**B** 3 3 0 7 0 6 6 0 3 6 0 4 7 0 3 3 0 7 0 6 6 0 3 6 0 4 7 0 3 0 6 3 1 2

**Gtr. 1**  
136

**T** 11 9 6 7 6 6 4 4 6 4 4  
**A**  
**B**

**Gtr. 2**  
136

**T** 3 0 3 0 0 0 0 4 0 3 5 3 0 4 7 0 3 7 0 7 3 0 2 4 1 0 1 4  
**A** 3 0 3 0 0 4 0 3 5 3 0 4 7 0 3 7 0 7 3 0 2 4 1 0 1 4  
**B** 3 3 0 7 0 6 6 0 3 6 0 4 7 0 3 3 0 7 0 6 6 0 3 6 0 4 7 0 3 0 6 3 1 2



Gtr. 1 140

Guitar Solo:

T A B

Gtr. 2 140

T A B

Gtr. 1 144

Violin arr. for guitar

T A B

Gtr. 2 144

T A B

Gtr. 1 148

Gtr. 2 148

T A B



Gtr. 2  
152

Y  
A  
B

157

Gtr. 1

Guitar Solo:

TAB

7 9 6 9 8 9 8 11 8 6 7 9 11 9 7 6 8 6 7

Gtr. 2  
157

Y

T  
A  
B

## NEW BEGINNINGS

*Annually in Los Angeles one of the largest music conventions in the world takes place, called the NAMM show (National Association of Musical Merchandisers). Every imaginable manufacturer with any connection to the music industry is there, from birthstone harmonicas, to a guy that makes roadcases for a didgeridoo. A few years ago at the show, a guitarist in the Taylor guitar booth was playing some original compositions he had written in the DADGAD tuning, and I loved the melodic textures the tuning inspired. Ironically, for several months prior to this, different people had asked me if I had ever experimented in that tuning, and I always answered no. That night I got home around 11:00 pm and picked up the guitar, and I tuned it to DADGAD. When I had put the guitar down at 5:00 am, "New Beginnings" was a reality.*

*If you haven't experimented with this tuning before, it's simple from top to bottom: D (one step down from the regular E on the 1st string, A (one step down from the regular B string), G 3rd string, D 4th string, A 5th string, and D (one step down from the low E) on the 6th string.*

*From a musical standpoint, one thing I would like to point out is the harmonic motion found in bars 46 & 47, 59 & 60, and 74 & 75. As some of you know, several of these intervals are referred to as minor seconds, and they're moving in parallel motion. This is a great texture (or flavor, if you will) and is often heard in vocal groups like Take 6, Manhattan Transfer, The Real Group, etc. A great example of this in a pop/jazz context is Donald Fagan's arrangement of "Ruby" on his album Nightfly. Now if you play a minor second for someone just by itself, they might think you've been spending a little to much time down at the meth lab, but if put in the right context, it can work really well. Have fun experimenting with this, and I bet you will find some really neat stuff.*

# NEW BEGINNINGS

Gr. tuning:

⑥ = D ④ = D ② = A

⑤ = A ③ = G ① = D

Music by  
Jay Leach

A Tempo ♩ = 103

Measures 1-5 of the piece. The music is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes. The bass line is written on a three-string guitar system (T, A, B) with fret numbers 0, 2, 3, and 4. Measure 1 starts with a double bar line and a repeat sign. Measure 5 ends with a repeat sign.

Measures 6-10 of the piece. The melody continues with eighth and quarter notes. The bass line uses fret numbers 0, 2, 3, and 4. Measure 6 starts with a double bar line and a repeat sign. Measure 10 ends with a repeat sign.

Measures 11-15 of the piece. The melody continues with eighth and quarter notes. The bass line uses fret numbers 0, 2, 3, and 4. Measure 11 starts with a double bar line and a repeat sign. Measure 15 ends with a repeat sign.

Measures 16-20 of the piece. The melody continues with eighth and quarter notes. The bass line uses fret numbers 0, 2, 3, and 4. Measure 16 starts with a double bar line and a repeat sign. Measure 20 ends with a repeat sign.

22

1 3 0 1 3 0

27

3 0 1 3 0 0 5 9 10 0 8 9 5

32

0 0 10 9 10 0 8 9 10 8 9 0 0 10 9 10 8 5 0 0 10 9 10 0

37

8 9 10 0 8 9 10 5 8 9 0 3 0 0 3 5 0 0 5 3 0 0 0 5

42

0 0 0 3 0 0 0 5 0 0 0 4 4 5 0

46 C

T  
A  
B

49

1. 2.

T  
A  
B

51

T  
A  
B

55

T  
A  
B

59

T  
A  
B

61

T  
A  
B

64

T  
A  
B

68

T  
A  
B

72

T  
A  
B

75

To Coda

T  
A  
B

8va  
slap harm.  
5th fr.

D.C. al Coda  
play all repeats

CD time 2:16

## Coda



The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. Below the staff, the lyrics 'The Rose Tree' are written in a stylized, decorative font. The second system continues the melody and includes a final measure with a double bar line. The lyrics 'The Rose Tree' are repeated below the staff.

## A MATTER OF THE HEART

*To people of faith, the "heart" is the source or focal point of all expression to both God and life. The Bible makes this clear in many passages, but a couple of verses that really drive this home for me are: "Keep your heart with diligence, for out of it flow the issues of life" (Proverbs 4:23), and when Jesus said in Matthew 12:34, "Out of the abundance of the heart, the mouth speaks." Simply put, our lives reflect the state of our heart.*

*In this song I sought to reflect something of the purity and simplicity that the Lord desires in someone's heart, and musically I found some elements that I felt worked well to portray this.*

*One was an accidental discovery of the C#min9 on the 9th fret (bars 11-14 & 59-62), and another was the relationship of the C sus add 9 resolving to E min 9 (bars 27, 28-37, 38 & 74, 75-83, 84). Each of these was an "accidental" discovery, but I sure felt they worked well together to weave a musical tapestry portraying purity of heart.*



# A MATTER OF THE HEART

Gtr. tuning:

Capo 2nd fret/Concert F#

⑥ = E ④ = D ② = B

⑤ = A ③ = G ① = E

Tempo ♩ = 103

Music by  
Jay Leach

AI

1.-3.

2. 4. BI

9

13

17

2 3 4 2 0 4 0 2 2 2 2 2 2 2 2 0

21

2 4 2 2 2 2 2 2 2 2 2 2 2 2 2 0

25

Cl

4 4 5 4 7 6 5 0 3 0 4 0 2 4 0 0 0

29

6 1 3 0 2 0 2 3 2 0 3 3 0 1 0 0 0 1 1 1 1 1

33

3 0 2 0 0 2 0 0 4 4 5 4 7 6 5 0 4 6 5

37

41

45

CD Time 1:54

49

A2

1.3.

53

2. 4. B2

57

T  
A  
B

61

T  
A  
B

65

T  
A  
B

69

T  
A  
B

73

C3

T  
A  
B

77

Musical score for 'The Rose Tree' (Meisterlied). The score is in 3/4 time, key of D major (two sharps). It features a treble clef and a key signature of two sharps. The melody is written on a single staff. Below the staff, there are three staves labeled T, A, and B, which contain fingerings for the three parts. The T part has fingerings: 0 1 3 0 2 0 2 3 2 0 3 4 0 1 0 1 0. The A part has fingerings: 0 2 4 0 2 0 2 4 2 0 4 4 1 2 0 1 0. The B part has fingerings: 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0.

[illegible]

89

Musical score for 'The Rose Tree' (Meisterlied). The score is in G major (one sharp) and 3/4 time. It consists of a vocal melody (treble clef) and a guitar accompaniment (bass clef). The guitar part features a repeating bass line of quarter notes: G2, B1, D2, G2. The melody is a simple folk tune. The score is divided into four measures, each containing a measure of the vocal melody and a measure of the guitar accompaniment. The guitar part is marked with a 'T' for treble and 'B' for bass.

## AMAZING GRACE

Volumes could be written about the song, "Amazing Grace," but let me share how my arrangement evolved. One day I tuned the guitar into an open G tuning and just began messing around. All of a sudden some of the notes from "Amazing Grace" started to appear. The arrangement developed from there, and with the open G tuning, some of the sounds began to create a kind of southern blues or "Civil War era" feeling that I really fell in love with.

As I continued to play this song I began to see a kind of picture develop in my mind's eye, a movie if you will, that the music was portraying to me. The picture I saw was of a slave family in the South during the late 1800's. They had saved every penny to send their oldest son North to get an education, to break the bonds of poverty that the family had endured so long. So they set out early one morning, riding on a buckboard, with some of the family members walking alongside, slowly beginning their journey down a lonely, dusty country road. They were headed to the little town's train station to see their son off, and to pursue the dream they had sacrificed and prepared for so long.

The feeling I sought to portray was the "amazing grace" the Lord puts in parent's hearts to give and sacrifice for their children, for the exact same reason as God gives and offered the ultimate sacrifice for us. . . love.

From a musical standpoint there are several things I would like to point out. First are the D chords in bars 14 & 16, and everywhere else in the song that they are played. The open G tuning allows you to include both the 3rd and the 4th in the chord by virtue of the open G ringing with the F#; that produces a great texture. Secondly, look how effectively the open G works with the D chord at bar 25. Next, check out the lick in bars 37, 38 and 39; it's a perfect example of how sometimes different tunings allow you to stay in a certain place and do pull-offs or licks that you would not be able to in standard tuning. Experiment with this tuning and I'll bet you'll find some fantastic stuff.

# AMAZING GRACE

Gtr. tuning:

⑥ = D ④ = D ② = B

⑤ = G ③ = G ① = D

Music by John Newton

Arranged by Jay Leach

Freely, ad lib tempo

Measures 1-5 of the guitar score. The treble clef staff shows a melody in G major (one sharp). The bass clef staff shows a bass line with fret numbers. Measure 1 starts with a whole note G. Measures 2-5 contain eighth and quarter notes, ending with a triplet of eighth notes (G, A, B) in measure 5.

Measures 6-10 of the guitar score. Measure 6 begins with a sixteenth-note triplet (G, A, B). Measures 7-10 continue the melody with various note values, including a half note in measure 8 and a quarter note in measure 10.

Measures 11-15 of the guitar score. Measure 11 starts with a whole note G. Measures 12-15 show a more complex bass line with many fret changes and a final triplet of eighth notes (G, A, B) in measure 15.

Measures 16-20 of the guitar score. Measure 16 begins with a sixteenth-note triplet (G, A, B). Measures 17-20 continue the melody, with measure 20 ending on a whole note G.

21

5

T  
A  
B

25

3

T  
A  
B

31

T  
A  
B

36

T  
A  
B

40

T  
A  
B



45

Play C nat. w/ thumb  
(around the fretboard)

50

54

59

64

68

p.

T 8 8 8 8 5 8 5

A 7 7 7 7

B 5

0 8 0 4 5 0 0 8 0 4 5 0 0 8 0 4 5 0

71

T 0 8 0 4 5 0 6 7 0 6 7 0 0 7 0 6 7 0 8 10 8 8 10

A 5 0 6 7 0 6 7 0 6 7 0 6 7 0 6 7 0 6 7 0 8 8 0

B 5 0 6 7 0 6 7 0 6 7 0 6 7 0 6 7 0 6 7 0 8 8 0

73

T 8 10 8 8 8 8 8 10 8 8 10 8 10 12 10 10 10 12 10 10 12 10 10 10 10 10

A 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0

B 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0 8 8 0

75

T 10 10 10 0 0 0 8 12 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

A 10 10 10 0 0 0 8 12 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

B 10 10 10 0 0 0 8 12 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0 3 2 0

79

T 3 2 0 3 2 0 3 0

A 3 2 0 3 2 0 3 0

B 3 2 0 3 2 0 3 0

Strum w/ back of nail for effect

## ABOUT THE AUTHOR

*Jay Leach is a studio musician and solo artist from Los Angeles, California. Mr. Leach has had experience working in virtually every area and style of commercial music, and though his main instrument is the guitar, he's also known in the recording industry for his abilities as a multi instrumentalist on pedal steel, banjo, and mandolin. His years as a studio musician have yielded credits that include scores of motion picture, television, and national commercial soundtracks, in addition to recording with such legendary artists as Roy Orbison, Barry Manilow, Gladys Knight, and John Denver.*

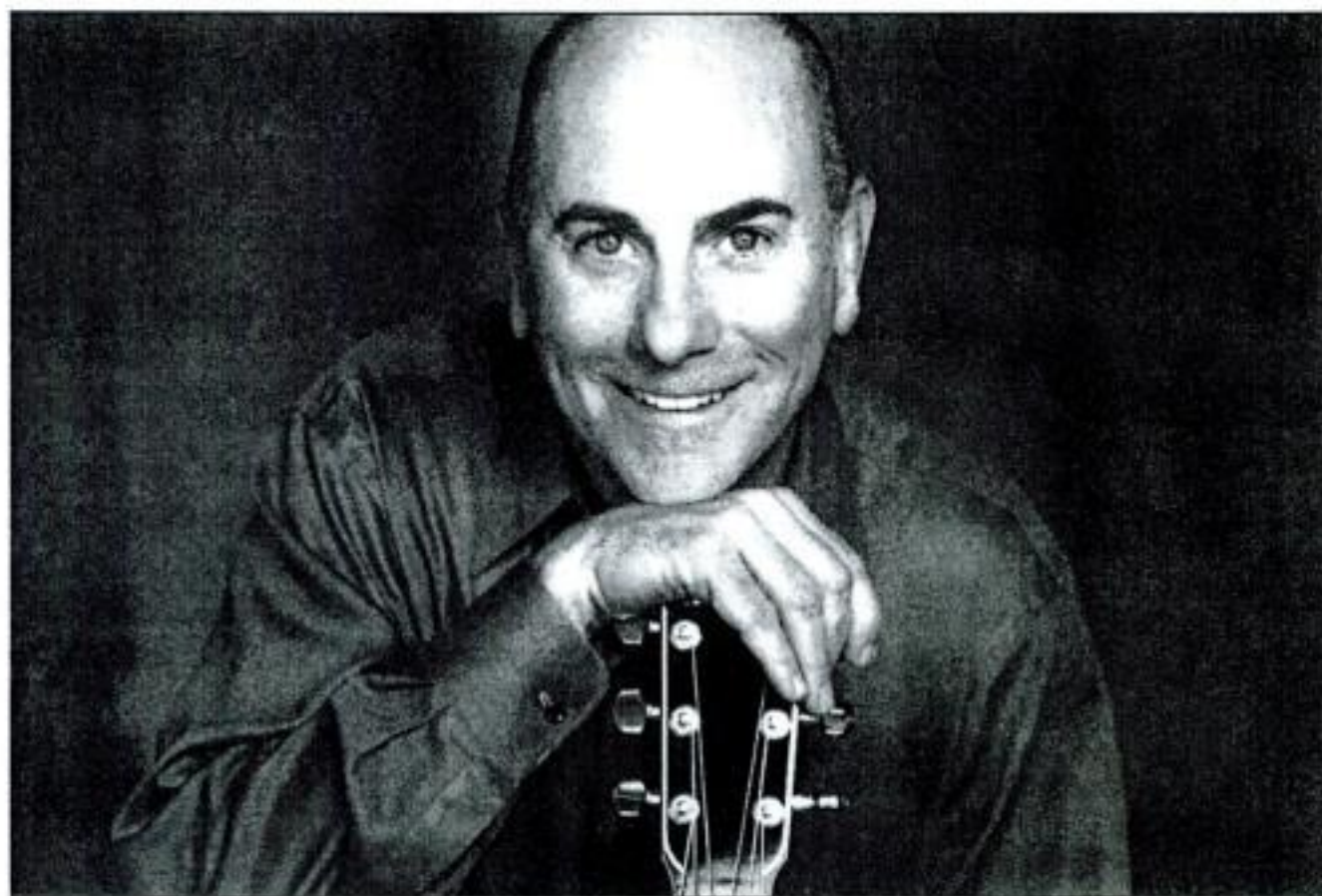
*As a solo artist to date, Jay has produced five albums (three of which have songs contained in this book), and has been one of the contributing artists in two other previous Mel Bay books, Portraits of Christmas (MB96519BCD) and Master Anthology of Fingerpicking Solos Vol. 1 (MB98370BCD).*

*In addition to working and recording as a freelance guitarist in Los Angeles, Jay has continued to develop his solo artist career to include a concert music ministry in churches nationally, as well as guest clinician invitations at universities and colleges throughout the United States and Canada.*

*Jay is currently in pre-production on his sixth album and occasionally plays locally in Los Angeles with his blues/jazz group, "The Jay Leach Project." He lives in Southern California with his wife Pam, their three children, and their Labrador retriever.*

*A timeless quote related to God's love reflects Jay's attitude as a Christian. . . "It's a wise person who gives up that which they cannot keep, in exchange for that which they cannot lose."*

*Additional information about Jay and his music can be found at [www.JayLeach.com](http://www.JayLeach.com).*







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